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24 November 2017

Version of attached file:

Accepted Version

Peer-review status of attached file:

Peer-reviewed

Citation for published item:

Bristow, Tom (2015) 'An occult geometry of capital' : heterotopia, history and hypermodernism in Iain Sinclair's cultural geography.', in The globalization of space : Foucault and heterotopia. London: Pickering Chatto, pp. 29-47.

Further information on publisher's website:

<https://www.routledge.com/9781848934627>

Publisher's copyright statement:

This is an Accepted Manuscript of a book chapter published by Routledge in The Globalization of Space: Foucault and Heterotopia on 01 March 2015, available online: <https://www.routledge.com/9781848934627>

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‘AN OCCULT GEOMETRY OF CAPITAL’: HETEROTOPIA, HISTORY AND HYPERMODERNISM IN IAIN SINCLAIR’S CULTURAL GEOGRAPHY

Tom Bristow

Geography wrests history from the cult of necessity in order to stress the irreducibility of contingency. It wrests it from the cult of origins in order to affirm the power of a ‘milieu.’
Deleuze and Guattari, *What is Philosophy?*¹

Every historical era ... is multi-temporal, simultaneously drawing from the obsolete, the
contemporary and the future.
Michel Serres with Bruno Latour, *Conversations on Science, Culture, and Time.*²

2009: The State of London

The Olympics is one of the hallmark events of the global capitalist culture industry alongside world fairs and city expositions. Performing an economic role similar to heavy industry in the previous century, they raise political and moral questions with respect to resource allocation, scales of investment, environmental degradation and affordable housing. The Olympic Movement of the modern era is a globalized institution; its mega-events tendered as catalysts for urban regeneration policies with profound socio-cultural effects.³ Public spaces are one of the discursive effects through which power works, and in the context of environmental impact on sites transformed to house the games, heritage is a contentious issue.⁴ This chapter considers an artistic response to the politics of post-industrial England, particularly in the context of urban development and nation building; it pays particular attention to the issue of social cohesion as disclosed during the London

Olympic bid. The private use of space in the Lower Lea Valley during this cultural moment is indicative of the market driven politics of East London throughout and after the Thatcher years: new homogenous high security housing developments disconnected from local history, diversity and complexity; decline in use of and access to shared green spaces. The cultural fabric is being ripped apart rather than sewn together. A counterpoint to this example of an institutionalised binding process is Sinclair's psychogeography of London that is alert to rich accounts of geography textured by difference and open to the dynamics of national and global politics. These histories are brought to life by animating a range of interpretive grids of human culture; literary, geographic, and economic filters and frames generate clear views on life within specific spaces. Some of these spaces are heterotopias – belied power geometries of culture and communication (discourse, exchanges) – which reclaim slower processes of radical energy exchange as resistance to contemporary political cultures that figure the city as cosmopolitan souvenir.⁵

The urban imaginary can explore various layers of history to expose the fragile construction of our shallow heritage formations, our surface culture. Andreas Huyssen has identified a compulsion within the city's imaginary's reach: '[it] may well put different things in one place: memories of what there was before, imagined alternatives to what is present.'⁶ Iain Sinclair's poetry, novels, and literary criticism trade in specifics rather than universals; in an insightful attention to the capital of England through micro-observations connected in curious ways, Sinclair attempts to undermine authoritative voices. This manifests on two fronts in his London texts. First it is directed towards the map of power, as his prose demonstrates explicitly; the second faces in another direction towards intangible, invisible, unconscious drives (fears, anger, pleasure, hopes) and

archaic energies, both dislocated from the hegemonic power and not constituted by structural relations. Sinclair's literary cartography is animated by spatially and temporally submerged energy; operating beyond the time-space compression of global capital it resists narratives that dematerialise and conflate properties and qualities of spaces.⁷ Michael Moorcock has understood this aesthetic in terms appropriate to Angela Carter, Philip K. Dick and J.G. Ballard – all 'extra mural romantics', with Sinclair's poetic rendering of the past figured as a force keeping it alive 'still dripping ... stinking ... kicking.'⁸ Heterotopia for Sinclair, is akin to a third space, a poetic site of resistance – as exemplified by the motif of Nicholas Hawksmoor posited within Sinclair's documentary fiction (below) – a politicised space that puts a halt to mediated data (culture) slipping into law (history). Such grass roots and pedestrian resistance disclose spaces that are akin to those 'dimly lit, opaque, deliberately hidden, saturated with memories, that echo with lost words and the cracked sounds of pleasure and enjoyment.'⁹ This complex semiotic fold magnetizes mind to world; its intellectual orientation and emotional comportment to space foregrounds dynamic histories which resist normative cultural enclosures as instanced by late capitalist post-industrialism.

London: Capital as Achilles Heel

The global city as platform for international economic success is associated with post-cold war Olympiads moving beyond cities' reputations as 'harbinger[s] of social decay and economic depression.' Olympic cities are multilayered and offer changing

perceptions of the city as a source of economic and cultural dynamism rather than as a symbol of social decline and decay.¹⁰

East London is a relatively deprived region of the city where traditional manufacturing industries and an extensive docklands area experienced closure and de-industrialisation in the 1970s and 1980s. Regeneration has occurred in specific spaces and places over the past twenty-five years. This process of decline and renewal has been matched by the fluidity of the area's population, with movement inwards and outwards creating a uniquely multinational and multi-ethnic population. East London experiences a heady mix of social inclusion and exclusion and poverty and wealth. It was these conditions that the London Olympic bid was designed to address – an ambitious programme of urban renewal backed by both central government and the City's Mayor.¹¹

During the manufacturing era, parts of East London outside the control of the former London City Council, were subject to polluting industries, garbage disposal, landfill, and car-breaking. The 2012 Games and associated new housing were built on these already ruined sites. As Pointer and MacRury identify, following manufacturing losses the region has suffered catastrophic decline in areas as broad as paper and cardboard manufacturing, cement, oil refineries, and car manufacturing. London draws resources from capital investments to labour skills, from Europe and beyond; yet it fails to economically (and culturally) produce itself internally. For Sinclair this lack of capacity to self-generation

suggests a weakness in our wider culture: our historical consciousness and a breakdown in the tradition of social critique and collectivism.

Findings in cultural studies suggest that the rational, economic gloss of governments mobilising GDP figures, only adumbrates the imperative for social cohesion; it does not flesh it out. As things are being lost in historical, geographic and cultural terms, Sinclair is increasingly interested in ‘the way that we assemble evidence,’ owing to his critical eye that is attuned to market information and data often presented in relation with degrees of ability to generate culture.¹² I read Sinclair’s sensitivity to heterotopia as an ability to incorporate the irony of what Baudrillard has called ‘surface accounting,’ where ‘an interest in surface does not mean a disinterest in the wider systems in which a “thing” is entangled (be they systems of production, inhabitation, valuation, or dissolution).’¹³ As such, it attempts to reanimate space and connect to deep energies from within the enclosure of hegemonic capital. In human geographic terms, ‘regeneration’ is not viewed as the process of making places meaningful, but the site of the loss of generations of human memory incalculable in the context of rapid development. For Sinclair, this foregrounds the need to contemplate the possibilities of ‘reverse archaeology’ – to record in a landscape traces of life that have inhabited the space before new developments are built.

Reverse Archaeology

Sinclair’s representations of the Olympic development site in the Lower Lea Valley, London Borough of Hackney, do not subjugate their evident spatiality to an aesthetic

trope or to a thematic contour. Heterotopic sites in Sinclair's fiction and journalism collectively forward a poetic geography that challenges the restrictive zone of a rationalized geography of 'literal, forbidden or permitted meaning.'¹⁴ This counter-culture of experience is partly occult, partly polemic.

Two articles in the *London Review of Books* inquire into Olympian capitalist spoils and reread Sinclair's contemporary, the London scholar and chief archivist of historical anecdotes, Peter Ackroyd. Ackroyd and Sinclair are two of Britain's capital's literary giants with significant purchase on the London imaginary. In part a reaction to Ackroyd's conservatism, Sinclair's cybernetic and regenerative 'reverse archaeology' critiques history that legitimates the present. Such resistance writes against the grain of spatial heritage; spaces that might be written up into accounts of livelihood always-already mediated and determined by pre-existing history. As method, it probes beyond the inscription of life-worlds oriented to an idea of the nation as one that has evolved through time; it moves beyond 'the tsunami of speculative capital ... and 2012 game-show rabies' to uncover false passive inevitability. Ackroyd has posited a resistance to historical knowledge in the figure of the astronomer in *First Light* (1989). As one of a party of eccentrics that discover a Neolithic grave, Ackroyd's character places emphasis on the linearity of time when discussing a collective approach to read deeper significance within things: 'You can never go back... Signals sent into the past would be killed by their own echoes. You can only do one thing. You can send signals into the future.'¹⁵ In direct opposition, one assumes, is a mind open to the unfinished disclosures and unfolding of energies and stories, once located in the past. Sinclair: 'This is the loss we fear most: the contemplative solitude of the water margin, its accumulation of voices.

Rivers and canals flow through us, changing and not changing, catching the rays of the rising sun and the transit of clouds.’¹⁶ The latter voice, constructed while moving along the towpath from Camden Lock to Victoria Park, denotes a resistance to fixed parameters (margins) and metanarratives (a homogenised synthesis of an accumulation of voices). I claim this voice as a compliment to Foucault’s sense of heterotopia.

Sinclair’s cultural critique learns from literary and cultural modernism and its associative project of literary geography that endeavours to understand what David Harvey has detected as ‘time-space compression’, a view of the world as one that seems to ‘collapse inwards upon us’. For Harvey, the collapse signals the change to our central value system, which ‘is dematerialized’: ‘shifting, time horizons are collapsing, and it is hard to tell exactly what space we are in when it comes to assessing causes and effects, meanings or values.’ It is not precisely heterotopic but it gestures toward some of the confusion evident in such discordant and rich arrays. Moreover, time-space compression, which manifests in ‘the interweaving of simulacra in daily life,’ Harvey states, ‘brings together different worlds (of commodities) in the same space and time.’ Most pertinent to Sinclair, is that ‘it does so in such a way as to conceal almost perfectly any trace of origin, of the labour processes that produced them, or of the social relations implicated in their production.’¹⁷ To bring these processes in to view is to keep the space alive and to discover its meaning; perhaps this is to translate it into a historical materialist heterotopia. With this in mind, we can read Sinclair’s project as one engaged in the possibility of opening up this inwardness to foreground traces, social relations, and by implication, the processes of capital and other suppressed energies underneath the surface gloss of the repressive grid of social control. Sinclair appears to convert surface cultures to

heterotopic environments, deep with time; arguing that traces can produce new meanings, precisely those that are required during London's regeneration and its crisis of representation within the context of heritage culture and surface histories.

Knowledge Economies and Enclosures

The Olympic development site was first secured in the public imagination once it was given spatial definition by a blue perimeter fence, fifteen feet tall, enclosing 500 acres of previously open and accessible land. Secured in some places with a 5,000-volt security fence (razor wire), the boundary marker was a significant symbol in Sinclair's prose of the time.¹⁸ As an example of just how quickly the geography can change, or an exemplary manifestation of 'termite activity, the neurotic compulsion to enclose and alienate,'¹⁹ this material circumference – complete with 900 CCTV cameras – also acted as canvas. During the lead up to the Games, posters of imagined Olympic events drawn by children from local primary schools were pasted onto the walls. Later these were taken down as the public they generated posed a security threat, it was deemed. Local artworks by children were replaced with polished images of the anticipated events, consistently branded with the iconography of the London 2012 marketing logo. An example of mediated data slipping into a force of power, controlling the space.

This is how Sinclair reads the heritage industry surrounding the Olympic developments. For Sinclair the authoritative virtual images of the games in the future, which have won the battle of the perimeter wall, are the énoncés of the legislators of occult capital or the power-geometry sometimes registered by the phrase 'the heritage

industry'. Foucault's definition of 'énoncés' as 'a general system of the formation and transformation of statements' seems apposite here. Traditionally, 'énoncés' denote a technical or formal statement that belongs to discursive formation. However, Foucault elevates the term from discourse to system: with a focus toward power relations, the system signifies an economy of knowledge, the language and medium constituting a discourse.²⁰ At the time of this exchange – or transition – from diverse, organic self expression and determination by local culture to the imposition and control of hegemonic counter-narratives, the latter was undoubtedly conceived as an unstoppable force set to deliver a significant project without delay – 'the 17-day corporate extravaganza ... to which we are all so deeply mortgaged.'²¹ Moreover, its aesthetic form – a complex boundary zone terminating life-flows (present restriction) while indicating the capacity for a potential reality (future orientation) – changed the direction of propagation that suggests inescapability, or in Sinclair's words, 'it had happened, it was happening, and it described the future we are now experiencing.'²²

Sinclair's project speaks directly to England's first novelist, Daniel Defoe. A novelist who has been imagined as one figure within a line of dissenters that give rise to a critique of Protestantism and Capitalism, leading from the Restoration, which signifies a failed revolution and cultural enclosure – as significant as the land closures, the reduction of the commons – in English life. The critical geographical context might amplify this loss of respect for communal space as a breakdown in place-making experiences. The act of enclosure that is symbolised by the boundary zone around the Olympic site – demarcating private property under high-security surveillance – 'justifies itself,' Sinclair argues, 'by exploiting temporary fences to use as masking screens, notice boards for

sponsors' boasts, assertions of a bright, computer-generated future.' This is corporate data, not cultural expression. The ring exhibits 'on message' exhibitions of 'sanctioned street art', part of a machine that makes 'clever move[s that] pre-empt the attentions of spray-can subversives, class warriors, animal liberationists and wannabe Banksies.' In this roller coaster of vehement criticism shot through with sardonic humour, Sinclair sought to find the energies of 'community' and the contestations of space by local groups and activists.²³ What he discovered, it appears, was a collective body politics in concord with the new post-1980s political cybernetics, defined as: 'the interaction of autonomous political actors and subgroups, and the practical and reflexive consciousness of the subjects who produce and reproduce the structure of a political community.'²⁴ He is thus in line with David Harvey's understanding of New Right economic policies masked by postmodernism's 'cultural mystification or camouflage' (see Fig. 1). The heterotopia of the perimeter fence suggests that the excitement of glamour or saturation in imagery and stress on individualism and self expression of many western inner cities acts as social control, they are 'consciously deployed to pacify restless or discontented elements in a population' – as evidenced by shopping malls, office towers and the act of security that is the Olympic Park perimeter fence normalizing and appropriating attempts at subterfuge.²⁵



Fig. 1 Martin Pettit, 'The Queen Elizabeth Olympic Park'

The cultural mark of the security zone is, for Sinclair, 'the hinterland between the virtual and the actual.'²⁶ These virtual images of the geography in the future, either during the Games (pictures of athletes in various park locations yet to be built), or the bourgeois unimaginative pastoral dwelling places of the post-Games landscapes lying in the wake of Europe's highest levels of private security, are gestural facades of heritage culture fly-posted on the perimeter fence in an act of occupying legible space that signifies selective memory or strategic capital history.²⁷ The shift from heterogenous primary school to official homogenous corporate brand icons symbolises the political and cultural climate of the times. Sinclair describes how:

[L]ong established businesses closed down, travelers expelled from edgeland settlements, allotment holders turned out – there were meetings, protests, consultations. As soon as the Olympic Park was enclosed, and therefore

defined, loss quantified, the fence around the site became a symbol for opposition and the focus for discussion groups.²⁸

The perimeter fence is supercharged for Sinclair; it acts in a similar way to Stuart Elden's remark on Foucault's conception of the transformation of statements: '[where] the discursive formulation of a subject also acts as a limit.'²⁹ Historically we impose form when there is none; we invent nouns for transitional objects as mnemonics that aid our reflective and critical manipulation of things. The idea of a 'subject' is limited when read in terms of larger fields of power, distributed agencies and global ecologies. Somewhat distinct from Foucault's inquiry into how an institution or a set of *a priori* conceptions arose, however, Sinclair starts with the present as *underdetermined* and *evitable*. Quite the reverse of the energy of capitalist development and heritage construction, Sinclair's connection to English cultural formations undermines (an Ackroydian) model of history that offers nothing short of a legitimization of the present.

Upriver and Game-Show Rabies

Geography is exercised by the problem of defining regions. Sinclair's local mapping understands that drawing a line around a place does not enable shared values between developers and local inhabitants to flourish. It creates stasis and standoff distance. Conversely, his critique is programmed to connect to cultural histories, to emphasise flow and to illuminate people's life ways and their ability to interact with the physical environment and its stratified history. While the future of the area is undecided, being

subject to new ideas and new market forces, Sinclair states that the short-term project for literary geographers of the Olympic site: 'is to quantify loss.' While people were expelled from the area, and most ironically, swimming pools, cycle tracks, and football pitches were closed, Sinclair posited a progressive position with respect to the fact that 'the landscape is so powerful and vertical in its resonances' that local artists, rather than using 'cosmeticized dissident voices in reacting to the [suppression of information and the terms of the legacy at present] are forming a new spirit: these virtual images will be *overwritten by calligraphy we wish to make*.'³⁰ Loss and legacy are keywords to Sinclair's output during this period; they act as a gloss to a rich layer of the cultural palimpsest; a key to darker materials and sources, which I view as elements within his heterotopic space.

It is noteworthy that Sinclair has spoken of an 'inclination towards apocalyptic conspiracy theories, palimpsests of gangsterism, bad politics' in his work; and he has clarified an awareness of how 'cynicism can atrophy into lazy sentimentalism.' Centrally, for the cybernetic Sinclair, the problem of origin and nature of matter has been overlooked by the quest for the origin of order. Rather than focus on energy, it appears that western societies are fixated with forms; vibrating fields of interaction over time are lost for an inclination towards the photograph, the simple two-dimensional shot of life. Sinclair's reverse archaeology, a negation of the quest for order – sharpened by the polemic of the attacks on Ackroydian history configured as continuity, legitimation, and inevitability – restates Gregory Bateson's notion of explanation as the move toward form rather than the move towards substance. Form, and its cousin, identity, suggest that which is solid; substance suggests openness to reformulation. Both Bateson and Sinclair inquire

into the experience of data, the raw facts of life, practice and behaviour; existence preceding essence.

Sinclair's historical outlook intuitively recoils from the attempt to build a simulacrum of the phenomenal universe in static images and words owing to the false prophet of positivist, causal explanation and total history lurking in proximity to large-scale rhetoric (ignorant and blind to probability, as with the futuristic marketing images on the fence). For example, his concern with Ackroyd's formulation, 'sacred river,' as a metaphor for *continuity* is keenly associated with Ackroyd's celebration of the developments for the Games in terms of realized potential i.e. London fulfilling itself, manifesting into an idealized (pre-conceived?) form. This is not a culture generating itself through change. Such teleological construction is read as a product (the verbal transformation and censorship of the phenomena) in Sinclair's reading of Ackroyd's censorship and critical confusion when mapping the river in his London works. Sinclair's criticism details Ackroyd's shift to metaphor from the presentation of raw data on the Thames – its length, velocity of current etc. It is a move made quite rapidly:

So that the two tendencies, the empirical and the poetic, coexist, informing and challenging each other, striking examples found to confirm flights of fancy. And all the time [Ackroyd] is walking, from limestone causeway to salt marshes, but keeping the accidents and epiphanies of these private excursions out of his narrative.³¹

Embellishment is kept to a minimum; personal experience is suppressed. Ackroyd's abstraction claims the objective goal and strategy of induction: to enumerate a number of facts for the purpose of a general statement, which is a total history that mimics the form of an open (or unfinished) heterotopia. Sinclair instinctively examines how the rules of this transformation (from empirical to poetic) and the differences in coding between natural phenomena, message phenomena, and words instances Bateson's outline argument: the problem of mediated data slipping into law.³² To remind ourselves: cybernetics stems from the Greek root, *kybernétés* (the steersman or pilot of a boat) from which we also derive 'government,' which indicate systems that interact with themselves and produce themselves from materials of their own making.³³ We are now attuned to the import here. Sinclair quotes Ackroyd: "The journey towards the source is the journey backwards, away from human history,"³⁴ thus, to walk towards the source of the river Thames in the manner that Sinclair does (when reading Ackroyd's text), is to embark on a journey to uncover hidden potential, lost narratives, and raw data while resisting homogeneity and hegemonic geometry – it instances non-causal self-regulation. To light out for the territory.

Sinclair's challenge to Ackroyd's conception of the river as a deity ('sacred river') begins with a 'series of expeditions along the *permitted* riverpath *from mouth to source*,' a significant reversal of direction coupled to implied restriction (permission) enables something that Sinclair calls 'a more cynical view,' which can read the 'organic entity forever renewing itself from the darkest sources.'³⁵ This is central to Sinclair's alternative version of London, and his nuanced heterotopia. It follows an observation: 'on the rough lawn in front of the improved Haggerston flats, there is a chart, behind misted

glass, in a wooden cabinet designed for community notices: a premature map of the Olympic legacy.’ Inspired by this ‘indecipherable’ text, Sinclair decides to plunge himself into the river’s present history with one of Ackroyd’s books in his hands.³⁶ The pre-Olympic dwelling of Adelaide Wharf residences are at the North-west end of Haggerston Park; Haggerston, we should note, not only represents one example of this failing, expensive, ‘spanking new canalside development in loudly upbeat colours,’ but the site itself is a rich signifier, a collision of past and present. Remarkable as it is, like the Olympics, an enclosed park, and like parts of the Olympic site, Haggerston is a polluted area lightly covered with a thin gloss of surface acceptability, or more literally, materials covering up the recent past. A maligned attempt by the capital gloss to suppress dark energy in the park resonates with Sinclair’s interest in the depth of London’s misery, and parallels the contemporary critique of polished surfaces lacking integration with their history: ‘polluted acres of the Imperial Gas Light and Coke Company were recreated, after war and bomb damage, as Haggerston Park’.³⁷ Readers are mindful of the cultural constructions on the perimeter fence. In this *LRB* article, the flat-dwellers in a cocoon of their own making are married to twice-exiled Polish builders (self-imposed movement from home; displacement outside the security of the workplace). Economic diaspora meets historic and contemporary toxic capitalist colonisation of space. A panoramic view of this space includes rough sleepers making what they can of the park and its padlocked gates. Images resonate with anecdotes of suppression littering Sinclair’s article: disconnection, silence, pressures of capital in a single literary compression. This situated knowledge sustains a critical distance from the (permitted, hegemonic) forces that

envelope an emergent stratum of living systems most notably social relations, human subjectivity, and environmental concerns.³⁸

This ecology comes to the fore in Sinclair's critical evaluation of Ackroyd's depiction of the Thames as 'a mirror for national identity' and 'constant in history.' The river as 'unifying metaphor' reminds him of the narrative offered by Henrietta Marshall's, *Our Island Story: A History of England for Boys and Girls* (1905), memorable for its illustrations rather than prose, which is 'broken down into Jamie-Oliver-sized portions suitable for juvenile digestion.'³⁹ Sinclair explicitly marks his venture as 'a reverse Ackroyd walk,' archaeology over history, which could also be understood as resistance to the eastward flow of capital if it were not to metamorphose into a pleasurable stride (with Ackroyd's text in hand) that writes Sinclair's private experience into the landscape adjacent to a portable text. Sinclair is 'amused by the sight of a rowing eight so preoccupied by their furious activity that they wedged themselves in a thin channel cut through ice.' These figures metonymically signify Ackroyd's teleology; their 'oars scraping plaintively and impotently' as if their pursuit fails to make purchase on the deeper current that is primary energy in Sinclair's darker, critical outlook. Sinclair: 'One of the distinguishing features of Ackroyd's Thames is recurrence; landscape is revised, personages come and go, the nature of the river never changes,' we are told. Recursion in Sinclair is more complex as we shall find.

As a conservative myth for Sinclair, recurrence links Ackroyd to the spoils of regeneration and heritage culture. Ackroyd's marketed progression is ironically posited within a historic period by Sinclair's reflective narrative voice, as near-future proleptic

consciousness looking back on the present. It reads like a still image of a heterotopia with wide-ranging cultural signposts collapsing under its own centre of gravity – association:

The reimagining of downriver stretches of the Thames was not limited to East Greenwich: fantasy settlements were imposed on vacant brownfield sites along the floodplain in Essex and Kent. Every act of demolition, every fresh-minted estate, required a recalibrating of history: as a hospital or asylum vanishes, we thirst for stories of Queen Elizabeth I at Tilbury or Pocahontas coming ashore, in her dying fever, at Gravesend. The documented records of the lives of those unfortunates shipped out to cholera hospitals on Dartford Marshes, or secure madhouses in the slipstream of the M25, can be dumped in the skip. Politicised history is a panacea, comforting the bereft, treating us, again and again, to the same consoling fables. Laminated boards appearing around loudly hyped newt reservations or permitted greenways, punch and partial summaries of an approved narrative of the past, found their equivalent in the 2005 reissue of *Our Island Story* by the right-wing think-tank Civitas. John Clare, the education editor of the *Daily Telegraph*, appealed to his readers for donations to support this project. “They responded by sending an astonishing £25,000.” There were messages of endorsement from Lady Antonia Fraser and the feisty historian Andrew Roberts; the *Economist* saluted the new edition as “impeccably postmodern”; 5000 free copies were distributed to schools, a Trojan horse for early indoctrination in traditional values that would be reinforced by emphatic TV explainers vamping through the palaces and

bedchambers of the Tudors. Supporting copy, put out by Civitas, warned that “people, including politicians of all parties, are worried by the failure of many young people now to engage with the institutions of the free society they live in.” Denied access to the pieties of *Our Island Story*, a generation of misguided eco-protesters and climate-camp activists might find themselves on the wrong island, at Kingsnorth Power Station on Grain, kettled between Medway and Thames, waiting to be filmed, fingerprinted and battered by the successors, as Ackroyd might see it, of Richard II’s Blackheath enforcers. There is always a TSG presence, only the uniforms change. Now identification numbers vanish from shoulders and medics carry extendible batons.⁴⁰

John Clare’s alarmed ‘environmental-Romantic’ walk to Northampton disclosing industrial changes to the landscape is merged into a brief acknowledgement of Samuel Beckett’s Ham from *Endgame* recast as Harold Pinter in a staged and pre-recorded Nobel Prize speech on the distinction between fact and fiction (Fraser),⁴¹ is swiftly followed by the analogy between the London Metropolitan Police Force’s Territorial Support Group (TSG) and the English Peasants’ Revolt of 1381. These imaginative collisions emphasize change and difference (the conditions of the present) – not continuity, not similarity. Sinclair is a celebrant of the evitable and of alternative ideas; new associations give life to each element and extend their meaning backwards through time while opening up new intersections on the hyper-modernist matrices of interpretation. Ackroyd’s progressive historicism, which is reflected in his publication strategy – to have one text ‘leaking’ into another, as Sinclair suggests, is to always press forwards ‘not backwards into a revelation

from some unnoticed aspect of the past.’ This rhetorical strategy figured as offspring from methodology ‘defines the precise moment’ for Sinclair, ‘at which locality becomes location’⁴² – when the dynamics and energy of space, infused with various power-geometries throughout time shift from lived experience to abstracted context (from data to law). From thing to world, verb to noun, process to stasis, heterogeneity to homogeneity, heterotopia to tradition and singularity, life to commodity. How can commodities regenerate themselves?

Locality as location, thus conceived more broadly, signals post-modern inauthentic heritage closely aligned in Sinclair’s prose to his critique of the marketing strategies of the Olympics. Ackroyd’s prose, operating in the ‘state of limbo [where] past and present [are] interwoven,’ structures ‘recurrences and interconnections’ to disguise a ‘lack of content.’ This impotent void is an ideological stance to Sinclair. In praise of ‘shopping areas and apartments’ in his reading of St Katharine’s Dock by the Tower of London, Ackroyd’s historical view suggests that “‘the neighbourhood of the river is recovering its ancient exuberance and energy, and is reverting to its existence before the residents and houses were displaced by the building of the docks in the 19th century’”. Historicism here is of great interest and yet it is progressing towards form and inevitability; this law is accompanied by a vision of the river as the highway of the nation: a principle urban resource.⁴³ Regeneration from this perspective is viewed as re-settlement of a prior state, “‘it has not greatly changed in the last 2000 yrs’”; Ackroyd’s voice framed by Sinclair in the context of 2012, is spatially arranged in proximity to Sinclair’s polemical outburst on pro-development perspectives coupled to metaphors of constancy as a ‘megalomaniac right-wing fantasy.’ There is a tension between cultural

asphyxiation of progress on one hand, and associative history reaching backwards on the other. In a final move to this chapter, I implicitly revisit this clash of ideologies while considering how the historic built environment both performs and lends itself to regenerative cultural practice in the context of a literary critique of normalized power.

Energy versus Fields of Force

Both Sinclair and Ackroyd have investigated Nicholas Hawksmoor's symbolic importance to London's iconography. Hawksmoor's churches exist inside and out of time; they are engaged with their eighteenth-century history and continue to impress upon today's London's writers. I consider two of three Upper Wapping churches begun in 1714, namely, St Anne's, Limehouse, and Christchurch, Spitalfields, and I will introduce how these are conceived within a context of regeneration vis-à-vis Sinclair's politicised 2012.⁴⁴

Hawksmoor's sources for these churches were threefold: the late seventeenth-century interest in Early Christian buildings considered in the light of the Reformation emphasis on primitive observances; Sir Christopher Wren's historical interest in pre-Gothic and pre-Classical styles; the influence of the 'ideal' centralized plan from the Renaissance onwards.⁴⁵ It is worth stating that Sinclair's prose poems have read St Anne's forecourt area as one set aside for sacrifice and fire ceremonies: not only the site of rituals of purification, but a space that 'reaches back, through an early-Christian sense of protected dwelling-place and stable, to the church as host.'⁴⁶ Sinclair's project to recover lost energy counteracts the present where 'These facts fade. The big traffic slams

by. A work ethic buries ancient descriptions.”⁴⁷ Furthermore, particularly sensitive to materials and place, Hawksmoor’s involvement in St Luke’s obelisk at Bunhill Fields, not only plugs-in to a fascinating, if somewhat morbid literary heritage – the burial place of Blake, Defoe and Bunyan and the place of Milton’s death – but operates as an energy field of focus for these multiple histories, a ‘sequence of heated incisions through the membranous time-layer’ as Sinclair has it.⁴⁸

In the case of Hawksmoor, each site is a medium of its history and architectonic channelling of energy beyond its individual locus; each constitutes part of a subversive semantic network that can offer new navigations of terrain beyond geometric surface accounting and can rewrite the city outwith the grammar of heritage culture. These are important heterotopies in and of themselves. Furthermore, as an example of this rich semiotic spatial field, Dave McKean’s maps for Sinclair’s volume of poetry, *Lud Heat*, represents ‘lines of influence’ across Hawksmoor’s churches from the most westerly (St George, Bloomsbury), to the most easterly (St Anne’s, Limehouse), to spatialise ‘the invisible rods of force’ or dynamic energy running through London.⁴⁹ This energy is not only represented symbolically in the architecture; it is harnessed in each building’s conversation with its place, and with the history of its aesthetic form and its own interpretation of that history (i.e. regeneration). Sinclair:

[F]rom what is known of Hawksmoor it is possible to imagine that he did work a code into the buildings, knowingly or unknowingly, templates of meaning, bands of *continuing ritual*. The building should be a Temple, an active place, a

high metaphor. The buildings taken together, knotted across the city, yield a further word.⁵⁰

‘A further word’ denotes ongoing generation and processual semantics. The paramount context for the silent, elliptical hieroglyphics of Hawksmoor’s (Debordian) distinct architectonic poetics is: murder.⁵¹ Conversely, when speaking of the poet, Aidan Dunn, and his epic poem locating King’s Cross as the spiritual centre of London and St Pancras Old Church as the epicentre for spiritual rebirth (*Vale Royal*, 1995), Sinclair cites Ackroyd’s supporting letter to Dunn’s publisher for jacket copy: ““an extraordinary sense of the past ... one of those people along with Blake, Chatterton and others, who are like a divining rod for history””; Sinclair counters this linearity by writing of Dunn’s diachronic aesthetic as a ‘helic structure’, the reversal of ‘the city’s entropic energy field’; somewhere between the New Physics and orthodox fantasy.⁵²

Sinclair continually revisits death and regeneration in an attempt to marry the ‘unacknowledged magnetism’ to ““unresting London.””⁵³ Like the filmmaker Patrick Keiller (drawing on Defoe’s early psychogeographic vision),⁵⁴ Sinclair reads this combination of the surfacing of dark energy and suppression as part of ‘the problem of Britain.’⁵⁵ As part of an ongoing history of recording energy in a landscape, Sinclair’s Hawksmoor instances a wide and thick sense of surface and of time. As such, it is an exemplary model of the Bakhtinian chronotope crystallising the intrinsic connectedness of temporal and spatial relations:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history.⁵⁶

The chronologic perspective provides human geographers with insight into Sinclair's spatial 'sense-making,' which is remotely heterotopic in that it operates on two levels. Firstly, a critique of space and capitalism where heritage is 'out there,' both as commodities or 'inventions,' and 'maps of meaning.' Furthermore, Sinclair's psychogeographic impulse is charged by a British social critique to understand the cultural material out of which broad moral and historical systems are made, reproduced and turned into facts, signposts, codes and context for cultural memory.⁵⁷ Secondly, the ethnographic spatial imaginary of private experience; this is an aesthetic committed to observation and dedicated to motion, invention and transformation of geography, and it is deeply respectful of individual phenomena and the cultural archive. These two energised dispositions suggest that culture is neither free-floating nor mere icing to the capitalist economic base.

In Sinclair, Hawksmoor is figured within a complex geometry of reflections and critiques of artists, architecture and processes – he renders the city as a meta-spatial discourse. This deserves a full study in its own right; however, for brevity some aspects are synthesized here as a means to illustrate Sinclair's orchestration of epistemic chaos as a means to unearth complex history. I am selecting only two sources to highlight part of the qualitative dimension that Sinclair's use of Hawksmoor generates and proliferates

within his oeuvre. First, the authority on Hawksmoor, Kerry Downes, has noted that St Anne's interior wall is unique in that it is 'an organic medium with its own life;' this building echoes Christchurch's complex interiors that evoke the whole building's 'freedom of its sources.'⁵⁸ This internal vitality is continued in the method of structural development instanced by the pyramidal pinnacles on St Anne's towers, which we know are 'the last of all in [Hawksmoor's] sequence of drawings,' much like Bloomsbury's St George's unique and obscure stepped pyramid on columns (that forms the base for the steeple) was not designed before building commenced.⁵⁹ These all suggest that Hawksmoor resonates with Sinclair – inquisitive with respect to how one can respond to emerging forms, to be 'wary of closure', to follow 'flow ... momentum ... accumulations,' while also indicating the larger discourse of enclosure: St Anne's 'padlocked gates' suggest 'no sanctuary' from enforced security, Sinclair remarks.⁶⁰

Second, the appropriation of local artists working with Hawksmoor's buildings embedded into Sinclair's work (without irony) locates a precise aesthetic of: 'fanciful arrangements... [which] take on meaning' as he remarks on Gavin Jones – 'painter, sculptor, earthmover, outlaw ecologist.'⁶¹ Jones places his works of art *inside* St Anne's, Limehouse, transforming the space from the museological sense (where the heterotopic site encloses objects from all times and styles) to '[an] intense displacement of energy'. Despite closing off the building to visitors, Jones' 'work was unaffected by the fact that it could not actually be seen.'⁶² The reader/ visitor is encouraged to attune to the arrangement of work within a work; meta-poetics of framing positioned within Sinclair's work in turn constructing a new semantic field that runs beyond the enclosing space. By incorporating local, innovative 'off-radar' artists, Sinclair illustrates how place (textual

and geographic) operates and shelters ‘entanglements and configurations of multiple trajectories, multiple histories.’⁶³

Sinclair’s prose operates within an intertextual site that ‘is not word perfect, [for] its gematria is not made with full consciousness.’ It is associative and cumulative; open to new words and new values that rise through new associations. Sinclair’s explicit invocation of the mystic value of letters in scripture revealed by Cabbalistic methods of interpretation (gematria) belies the fact that Hawksmoor’s dynamism is true to the contingent and intuitive. Sinclair has noted this contradiction by writing that Hawksmoor’s coded non-random design enables ‘accidents [to] occur.’⁶⁴ Due to this site’s very capacity for newness, as a space for Jones to place his works inside the ‘chill, baroque interior’ of St Anne’s, it is to Sinclair an ‘ideal setting’ in which site and artefact enable ‘a chance for something unexpected to develop from the collision.’ Again, non-prescriptive energies emerging from interactions with place. In terms of a post-Foucauldian heterotopic state, potential events remain alive with possibility within an open historic framework. This rudimentary synthesis can help to uncover Sinclair’s histrionic mode i.e. his playful aesthetics and the move towards a history of the present via reverse archaeology.⁶⁵

In *Lights Out for the Territory* (1997), Sinclair glances up at One Canada Square (the Canary Wharf Tower), the ultimate symbol of failed late 1980s private sector investment in Thatcherite Britain, 1990s deregulated economic turnaround, and 2000s corporate greed and global market failure. Cognisant of this and foreshadowing later criticism of the paradigm recurred in the form of the Olympic development, the writer is magnetised by César Pelli’s pyramid:

The seductive sky/water cemetery of Thatcherism, cloud-reflecting sepulchre towers: an evil that delights the eye (the eye in the triangle). An astonishingly obvious solicitation of the pyramid, a corrupt thirst for eternity. (Climb the true tower of St Anne's Church, and stand among Hawksmoor's crumbling Portland stone lanterns, pyramids set above catacomb arches, designed to be seen *through*, to keep vision alive; the river, all points of the compass – even the futile bluntness of Canary Wharf's phallic topping.)⁶⁶

Pyramids conflate. As Canada Tower was once the highest point in London, the tower of St Anne's, Limehouse, was once the highest clock in East London, visible from boats on the Thames.

Unlike Pelli's Canada Tower, Hawksmoor's time saturated construction, complete with pyramidal tomb to the west of the church, offers sustenance, 'keep[s] vision alive.' First, the visibility of time inscribed in the church-tower takes a loan on the 'sacred' authority invested in the buildings to perform an enclosure of the imagination through the disciplining of time. As the generative energy lines of Hawksmoor's churches mapped by Sinclair and Alan Moore suggest, and the silent word that relates to an elite, sectarian, Rosicrucian knowledge suggests, too, this discipline requires not just a clock but *a network of* clocks: not a singular force but an ecology of representation: an exemplification of embedded knowledge, of kybernétés (above) and heterotopia. Without this relation-driven network and temporal, contingent centric flow, the postmodern planners of Canary Wharf who 'have dabbled in geomancy [and] appeased the energy

lines (while attempting to convert them) ... have achieved nothing beyond futile decoration.’ Think surface, think Sinclair’s Ackroyd. They offer nothing but another contemporary transformation from substance to form, locality to location. Conversely, as with Sinclair’s use of Jones’ relation to Hawksmoor, St Anne’s makes things transparent and active, flowing: rather than heritage formation and the marketing of a near present within our financial grasp, we are informed that it is ‘an image-generating time machine.’⁶⁷

Occult Geometry and the Flow

New built environments that are ‘blindly monolithic,’ consume the local environment, particularly infrastructure rolled out with the East London Olympic developments. The freshly laid grammar of public space, ‘pavements’ and ‘bus-stops’, according to Sinclair, ‘aspire to an occult geometry of capital: Queensbridge Quarter, Dalston Square’; in these clinically transformed spaces ‘everything is contained, separate, protected from flow and drift.’⁶⁸ As with his response to the Haggerston development, to be in the flow and to be in place – which has been emphasized by Sinclair’s notion of (historical) orientation and navigating one’s way through cultural formations – is not necessarily to be *authentic* but it is to lay a claim against capital. At least in these examples, to read capital as a mechanism that embodies certain norms and presupposes certain ways of valuing social and cultural integration, and affording limited modes of experience and movement most particularly. Moreover, Sinclair reads examples of the built environment itself as a unique cultural artefact in the sense that it ‘both symbolically exposes the social relations that

structure ways of life, and functions physically as a spatial system that reproduces them.’⁶⁹ The cynical occult geometry continues:

No junk mail, please. No doorstep hawkers. No doorsteps. The big idea is to build in-station car-parks, to control “pedestrian permeability,” so that clients of the transport system exit directly into a shopping mall. Where possible, a supermarket operator underwrites the whole development, erecting towers on site, so that Hackney becomes a suburb of Tesco, with streets permanently under cosmetic revision, replaced by 24-hour aisles. Light and weather you can control. Behaviour is monitored by a discreet surveillance technology.⁷⁰

This sounds like a precocious critique of Stratford International, the extension to St Pancras’ Eurostar infrastructure that has its platforms adjacent to the 180-acre Westfield retail development at the edge of the southern part of the Olympic park. Jardin du Luxembourg to London Fields, or Expo Paris Nord Villepinte to Stratford St Michaels (Marks and Spencer); different worlds (of commodities) in a more intimate space and time than that which these capitals have with their own suburbs.

But Sinclair’s is also an aesthetic critique borrowing from the history of modern vernacular by Charles Jencks. The process metaphor of liberation of the modern can in the post-modern be ‘appropriated by the vertically integrated and anonymous institutions of corporate and state capitalism;’⁷¹ while a celebration of technology becomes standardised for mass production manifesting in regular geometry and concrete hostility. It is also, as Jencks has regarded, forgetful and insensitive:

It turns its back on the city and the past. It violates sensuous urban space with abstract forms and harsh angles; it consciously separates itself from urban society with an impermeable façade and a moat of windswept concrete or asphalt, and it eliminates historical reference, reducing building form to a rationalist, minimalist aesthetic which shows contemptuous disregard for function and place.⁷²

To Sinclair's modernist mind, the centre of London's financial markets at Canary Wharf, must be referred to historically, as 'The Isle of Dogs,' colloquial parlance signifying monarchical control of animals (Henry VIII kept his hounds here) while indicating postcolonial trade winds. The locus for corporate settlement restricts local action at the same time as it eliminates historical reference and contemporary reference to history; 'it repudiates graffiti... we're trapped in an isthmus of signs, not language. A field of force deliberately set up to eliminate the freelancer, the walker, the visionary ... Systems of control based on necrophile geometry.'⁷³ Disregard for people, movement, intuition, pre-consciousness and pre-materialism; disrespect for place, function, signs for community, heritage, future.

Conclusions

The synthesis of communication and movement within a critique of hegemonic power that suppresses information flows, curtails human action (and movement) and thus fails to

generate culture, reaches apotheosis when the writer under study is confronted with the 2012 Olympic development areas' security fences embellished with computer constructed projections of the finished site: here is '[the] future previewed, fixed, made inevitable.'⁷⁴ For Sinclair, ownership, access, usability of space, and its relation to capital, are axiomatic to understanding the dynamics of London (see Fig. 2). Moreover, the history of limits, social segregation and exclusion and how these interrelate with the experience of capital and a specific part of the Capital is configured in contemporary literature as an act of delimitation and territorialisation.⁷⁵ For geographers this is an exercise of the production of space, the social being defined somewhere between the political and the economic. It is clear that this is being rewritten in Sinclair as a privatised commons and enclosure of (historical) consciousness.



Fig. 2 Nicholas Middleton, 'Road Closed Here, White Post Lane

The capacity and the ability of the imagination to explore its environment over time are not pre-given; the built environment cannot alienate the very subjects they

produce. However, this logic suggests only that there is nothing intrinsic about urban space that makes it alienating; true, but it is the rapid capital-oriented transformation of an environment that can prove uncondusive to rich subjectivity and open identity and cultural formations. The fallout from this late capitalist power geometry that entails marketed and policed identity politics is hegemony, such that a 'mind' or 'subject' inscribed by 'one cultural milieu finds itself being written within another cultural environment involuntarily.'⁷⁶ Environments become heterotopic, then global, then homogenous; subjects become redundant centres of consciousness and cannot meaningfully connect with others unlike themselves, cannot regenerate through difference and relation. Preliminary inquiries suggest that market logic contradicts the project of building a common life. Here, in Sinclair's critical psychogeography, particular emphases on information flow and the resultant clusters of data that emerge and find representation are clarified through a critique of strategies and resources, which suggests that the new configurations of the public and private realms (which exploit heritage culture and regeneration policies and funding) are vulnerable - they can be opened up by an intriguing accumulative poetics which ties economic and social history to psychological and intellectual history. This poetic turn offers a new calligraphy of the city and a new history of its people and life-ways that rethinks geography as destiny.

Sinclair reminds us of the continuous play of history, culture, and capital; that culture is not autonomous but shot through with histories of interaction - as Foucault has said, it is not 'the undialectical, the immobile.'⁷⁷ Furthermore, this unfolding and ongoing sense of identity offers two further research questions. First, Sinclair's accumulative poeisis negotiates the opposition between synchronic and diachronic thought; is this due

to an endeavour to assimilate experience within its interpretative structures (a method that enables it to learn from its past)?⁷⁸ Second, is this a form of radical situatedness where the enduring presence of the historical imagination is viewed through spatial analysis and dynamic fields of experience where ‘space, ideology, and representation are joined in generative relations’?⁷⁹ The implicit, understated question herein, is perhaps the following: should these questions be left to historians, geographers, or aestheticians? Or to put this slightly better: how are humanities scholars best placed to think upon the habit of escape from meaning that is bound by institutional practices that have been devised to capture it?

¹ G. Deleuze and F. Guatarri, *What is Philosophy?* Trans. Graham Burchell and Hugh Tomlinson (London: Verso, 1994), p. 96.

² M. Serres with B. Latour, *Conversations on Science, Culture and Time* (Ann Arbor: University of Michigan Press, 1990), p. 60.

³ G. Poynter and I. MacRury, “Preface”, in G. Poynter and I. MacRury (eds), *Olympic Cities: 2012 and The Remaking of London* (London: Ashgate, 2009), pp. xiii–xvi, on p. xv.

⁴ Massey reminds us of the crucial role that London institutions played in conceiving and disseminating neo-liberal instruments, which have become hegemonic since the 1980s. D. Massey, ‘Opportunities for a World City: Reflections on the Draft Economic Development and Regeneration Strategy for London’, *City: Analysis of Urban Trends, Culture, Theory, Policy, Action*, 5: 1, 2001, pp. 101–106; *For Space* (London: Sage, 2005). See also M. Edwards, ‘What ever happened to *Capital* in Working Capital?’, *City: Analysis of Urban Trends, Culture, Theory, Policy, Action*, 10:2, 2006, pp. 197–204; ‘Structures for Development: Getting Them Right’ in P. Cohen and M. Rustin (eds.), *London’s Turning – Thames Gateway: Prospects and Legacies* (London: Ashgate, 2008), pp. 283–292.

⁵ Robert Hewison, *The Heritage Industry* (London: Methuen, 1987); Charles Jencks, *The Language of Post-Modernist Architecture* (London: Academy Editions, 1987), p. 95.

⁶ Andreas Huyssen, *Present, Pasts, Urban Palimpsests and the Politics of Memory* (Stanford, CA: Stanford UP, 2003), p. 7.

⁷ This tradition runs from Gilbert White’s *Natural History and Antiquities of Selbourne* (1789) to W.G. Sebald’s *Rings of Saturn* (1995). In his afterword to the Hackney photographer, Stephen Gill’s *Archaeology in Reverse* (2007), Sinclair notes that Gill’s sensitive, local experiential vision is ‘wary of that mendacious conceit, “closure.”’ Sinclair has spoken of the need to exercise this aesthetic method driven by ‘flow [and] momentum’ to disclose ‘accumulations’ in two debates surrounding the 2012 Olympics. See Iain Sinclair ‘Untitled’, Planners Network UK (PNUK) and Games Monitor [conference] ‘Life Outside the Blue Fence’, April 10 and 11, 2008; ‘Growing a New

Piece of the City: Designing a Legacy for 21st Century London', November 17, 2009 UCL Urban Laboratory. See Libby Porter, "Reflections on the Event", <http://www.pnuk.org.uk/bluefence.htm>.

⁸ Michael Moorcock, 'Introduction,' in Iain Sinclair, *Lud Heat and Suicide Bridge* (London: Vintage, 1999), p. 3.

⁹ Steven Pile, 'Introduction,' in S. Pile and M. Keith (eds), *Geographies of Resistance* (London: Routledge, 1997), p. 16. See Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984), p. xviii, p. 18, pp. 34-39.

¹⁰ *Ibid.*, xiv.

¹¹ Poynter and , *Olympic Cities*, p. xv.

¹² The phrase emerges while disclosing emotion on the passing of J.G. Ballard. Sinclair, 'Upriver', p. 10.

¹³ Jane M. Jacobs, 'A Geography of Big Things,' *Cultural Geographies*, 13: 1 (2006), pp. 1-27, on p. 3. For the 'goings-on' of the thing realm see Jean Baudrillard, *Revenge of the Crystal: Selected Writings on the Modern Art Object and Its Destiny: 1968-1983* (London: Pluto, 1999).

¹⁴ De Certeau, *Everyday Life*, p. 105.

¹⁵ P. Ackroyd, *First Light* (New York: Grove Press, 1999), p. 99.

¹⁶ I. Sinclair 'Water Walks' in G. Evans and D. Robson (eds.) *Towards Re-Enchantment* (London: ArtEvents, 2010), pp. 13-28, on p. 26.

¹⁷ D. Harvey, *The Condition of Postmodernity: An Enquiry Into the Origins of Cultural Change* (Oxford: Blackwell, 1989), pp. 260-283; p. 147; p. 240; p. 298; p. 300.

¹⁸ Most notably, *Ghost Milk: Recent Adventures Among the Future Ruins of London on the Eve of the London Olympics* (London: Faber and Faber, 2012).

¹⁹ Sinclair, 'Olympics Scam,' *London Review of Books*, 30: 12 (2008), pp. 17-23, on p. 17.

²⁰ Michel Foucault *The Archaeology of Knowledge*, trans. A. M. Sheridan Smith (London: Tavistock, 1972), p. 130.

²¹ Sinclair, 'The Olympics Scam', p. 17.

²² *Ibid.*, p. 18.

²³ Sinclair has claimed that local residents in Hackney have been threatened with court injunctions for complaining about levels of Thorium in the water table, following Olympic site developments disturbing pollutants from long forgotten watch factories. A journalist at the Hackney Citizen used the Freedom of Information Act (2000) to disclose the fact that the Mayor of Hackney banned Sinclair from 'public buildings' due to his outspoken critique of the development; the BBC have reported that the Olympic Development Agency (ODA) have contracts with all organizations involved in the building of the Olympics that prevents firms from publicly communicating details of the work for six years while the ODA maintain the right to investigate their property in lieu of any breach of this contract. See Sinclair, Address (2); Cooke, 'Interview,' op. cit.; BBC "Games firms sign gagging orders," 26 Jan 2009, <<http://news.bbc.co.uk/1/hi/england/london/7851358.stm>>, respectively.

²⁴ P. Harries-Jones, 'The Self-Organizing Polity: An Epistemological Analysis of Political Life by Laurent Dobuzinskis', *Canadian Journal of Political Science*, 21: 2 (1988), pp. 431-433, on p. 431. See also *Sociocybernetics: An Actor-oriented Social Systems Approach*, F. Geyer and J. van der Zouwen (eds), Nijhoff, Leiden, 1978; Geyer and van der Zouwen (eds), *Sociocybernetics: Complexity, Autopoiesis, and Observation of Social Systems* (Westport, CT: Greenwood Publishing Group, 2001). The new, or second, cybernetics problematises Alfred North Whitehead's metaphysical concept of 'subjective aim' within all natural things by leading towards an information technology perspective that remains informed by living systems' biological organization.

²⁵ Harvey, *The Condition of Postmodernity*, p. 88.

²⁶ Sinclair, Address (2).

²⁷ In addition to the perimeter fence the Olympic security included the following: a fully integrated CCTV system; facial recognition and finger print technology; RAF Reaper pilotless and armed drone aircraft; Royal Navy Daring class Type 45 destroyer; £1bn policing operation with 5000 officers working on event days and 10,000 volunteer police officers. See M. Wells "London: The Inclusive Olympiad" *GamesMonitor*, 21 May 2009, <<http://www.gamesmonitor.org.uk/node/823>>.

²⁸ Sinclair, 'Upriver', p. 19. The ODA used compulsory purchase orders while not consulting with communities: 'residents were given ridiculously short amounts of time to digest and respond to reams, up to 800 pages, of technical reports; some of which could not be downloaded from the Internet and were made "available" to local

people at the cost of £500.’ Libby Porter ‘Exposing the real costs of the London Olympics: lessons for Glasgow 2014’, *Scottish Planner*, June 2008, p. 9.

²⁹ S. Elden, *Mapping the Present: Heidegger, Foucault and The Project of a Spatial History* (London, Continuum, 2001), pp. 95–96.

³⁰ Sinclair, Address (2).

³¹ Sinclair, ‘Upriver’, p. 8.

³² ‘For every organism there are limitations and regularities which define what will be learned and under what circumstances this learning will occur. These regularities and patterns become basic premises for the individual adaptation and social organization of any species’, G. Bateson, *Steps to an Ecology of Mind* (Chicago: University of Chicago Press: 1972), p. 422.

³³ See Plato *The Laws*, trans. T. Saunders (London: Penguin, 2004); Norbert Weiner, *Cybernetics or Control and Communication in the Animal and the Machine* (Paris: Librairie Hermann and Cie, 1948).

³⁴ Sinclair, ‘Upriver’, p. 8.

³⁵ Sinclair, ‘Upriver,’ p. 7. The irony is not lost on Sinclair whose 1991 novel, winner of the James Tait Black Award of that year, was titled ‘Downriver.’

³⁶ *Ibid.*, p. 5

³⁷ *Ibid.*

³⁸ These sites of culture and minds have been identified as the ‘three ecologies’ by Felix Guattari, which are interactive and interdependent, largely in direct result of a new form of world capital. F. Guattari, *The Three Ecologies* (London: Athlone, 2000).

³⁹ Sinclair, ‘Upriver’, p. 5.

⁴⁰ *Ibid.*, p. 6.

⁴¹ Harold Pinter, ‘Art, Truth, Politics,’ 7 December 2005, <http://nobelprize.org/nobel_prizes/literature/laureates/2005/pinter-lecture.html>.

⁴² Sinclair, ‘Upriver’, p. 6.

⁴³ *Ibid.*, see footnote n. 18, above.

⁴⁴ Hawksmoor, appointed as surveyor in the Office of Works under Sir Christopher Wren shortly after the 1711 Act of Parliament to build fifty churches in London (repeating the project following the Great Fire), was fortunate that the Tories (High Church Party) held office in 1710, a temporal moment which now appears as an interstitial chink in early post-Restoration history that afforded a late bloom of English Baroque before Neo-Palladianism replaced it around 1715.

⁴⁵ Downes cites the Whig philosopher, the third Earl of Shaftesbury and his attack upon the French taste of Wren’s monopoly, while also suggesting that James Leoni’s translation of Palladio and the influence of the Scottish architect Colin Campbell contributed to the change in sensibility. K. Downes, *Hawksmoor* (London: Thames and Hudson, 1970), pp. 141–146.

⁴⁶ Iain Sinclair, *Lud Heat: A Book of Dead Hamlets* (London: Albion Village, 1975), p. 29. Ackroyd borrows heavily from Sinclair’s inquiry into the relation between sacrifice (the body) and the public sense of lodging (community) for his novel, *Hawksmoor* (1985). For a complete analysis of the relationship between Ackroyd and Sinclair, see A. Murray, *Recalling London: Literature and History in the work of Peter Ackroyd and Iain Sinclair* (London, Continuum, 2007).

⁴⁷ Iain Sinclair, ‘Nicholas Hawksmoor and His Churches’, *Flesh Eggs, and Scalp Metal*, London, Paladin, 1989, p. 66.

⁴⁸ *Ibid.*, p. 59.

⁴⁹ *Ibid.*, pp. 18–9. These knots of energy can be witnessed in the contemporaneous graphic novel by Alan Moore, *From Hell: Being A Melodrama in Sixteen Parts*, Second Top Shelf Printing, Canada, 2005 (illustrated by Eddie Campbell). See especially chapter four, where Sir William Gull, identified with Jack-the-Ripper, maps out a similar deep energy under the employment of Queen Victoria, as he is tasked with the protection of the British throne (he must murder prostitutes who are aware of the birth of an illegitimate child linked to Victoria’s grandson, Prince Albert Victor). Hawksmoor is the subject of Ackroyd’s novel, *Hawksmoor* (London: Penguin, 1985).

⁵⁰ Sinclair, ‘Nicholas Hawksmoor’, p. 60.

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- ⁵¹ Guy Debord's practice-based method studies the effects of the environment on individuals. The study does not need to be consciously organised; a heightened psychological response (or affect) to urban experience takes on new representational possibilities e.g. dream-like 'tactics' or styles of imagining the city over the 'concept city' of rational, urbanist discourse. See de Certeau, 'Walking in the City', *Everyday Life*, pp. 91–110.
- ⁵² Iain Sinclair, *Lights Out for the Territory* (London: Granta, 1997), p. 147.
- ⁵³ De Quincey cited in Sinclair, 'Nicholas Hawksmoor', p. 65.
- ⁵⁴ D. Defoe, *Tour Through the Whole Island of Great Britain* (three vols.), 1724–1727.
- ⁵⁵ Sinclair's premise in the afterword to Gill has Blakean overtones, too: that an artistic response to Hackney's present is 'a wake ... for a city that has *not yet been built*.' Sinclair, 'Diving Into Dirt', p. 6.
- ⁵⁶ M. Bakhtin, 'Forms of Time and of the Chronotope in the Novel', in *The Dialogic Imagination*, trans. C. Emerson and M. Holquist (Austin: University of Texas Press, 1981), p. 250. See also P. Smethurst, *The Postmodern Chronotope: Reading Space and Time in Contemporary Fiction* (Amsterdam: Rodopi, 2005), p. 15.
- ⁵⁷ E. Hobsbawm and T. Ranger (eds), *The Invention of Tradition* (Cambridge, Cambridge University Press, 1983); J. Clarke, S. Hall, T. Jefferson and B. Roberts, 'Subcultures, Cultures and Class', in Hall and Jefferson (eds), *Resistance through Rituals: Youth Subcultures in Post-War Britain* (London: Hutchinson, 1976), p. 53; Peter Jackson, *Maps of Meaning: An Introduction to Cultural Geography* (London: Unwin Hyman, 1989).
- ⁵⁸ Contemporaneous Palladian interior walls would be 'dead'. Downes, *Hawksmoor*, p.148.
- ⁵⁹ *Ibid.*, pp. 137–8. Downes also argues that St George and St Anne's are 'linked in the architect's mind', *ibid.*, p. 117.
- ⁶⁰ Sinclair, 'The Olympics Scam', p. 19. See also Sinclair on Gill, note 5, above.
- ⁶¹ Sinclair, *Lights Out*, p. 241.
- ⁶² *Ibid.*, p. 243.
- ⁶³ Massey, *For Space*, p. 148.
- ⁶⁴ Sinclair, 'Nicholas Hawksmoor', p. 67.
- ⁶⁵ St Anne's masons did not realise the full potential of Hawksmoor's design; it stands as a reminder of that which 'if ever given the chance to come to fruition ... [would become] an overt statement of high ritual, a claim to kinship,' Sinclair, *ibid.*, p. 69. Unrealised potential and deep sources combine as Sinclair reads Hawksmoor's paradoxical 'baroque overview' as 'ordered mapping,' and that the resource for his churches, Portland stone of Dorset, instances the 'reverse polarity' of 'sacred markers' dispersed through geography and 'hide all the cathedrals that Hawksmoor imagined, the unachieved London of the mind,' Sinclair, *Lights Out*, p. 187, p232.
- ⁶⁶ *Ibid.*, p. 41.
- ⁶⁷ *Ibid.*, p. 243.
- ⁶⁸ Sinclair, 'Upriver', p. 5.
- ⁶⁹ J. Goss 'Modernity and Post-Modernity in the Retail Landscape' in *Inventing Places*, pp. 159–177, p. 162.
- ⁷⁰ Sinclair, 'Upriver', p. 5.
- ⁷¹ Goss, p. 165.
- ⁷² *Ibid.*; see Jencks, *Post-Modernist Architecture*, p. 15.
- ⁷³ Sinclair, *Lights Out*, p. 41.
- ⁷⁴ Sinclair, 'Olympics Scam', p. 20.
- ⁷⁵ The social is situated between the political and the economic. The political tends to absorb the social, the economic to destroy it. More precisely, the social (otherwise known as civil society) is put between the economic (the base) and the political (the superstructure). Henri Lefebvre, *De L'etat II* (Paris: UGE, 4 Vols., 1976–8), p. 198. Cf. Massey, footnote 2, above.
- ⁷⁶ E. Grosz, 'Bodies/ Cities', in B. Colomina (ed), *Sexuality and Space* (Princeton, New Jersey, Princeton Architectural Press, 1992), pp. 241–254, pp. 252–3.
- ⁷⁷ M. Foucault 'The Question of Geography' in C. Gordon (ed), *Power/Knowledge* (New York, Pantheon Books, 1980), p. 70.
- ⁷⁸ See P. Morris, *Meaning and Action* (London: Routledge and Kegan Paul, 1987).
- ⁷⁹ See Helen Liggett and David C. Perry (eds), *Spatial Practices: An Introduction* (London, Sage, 1995), pp1–12, on p. 6.